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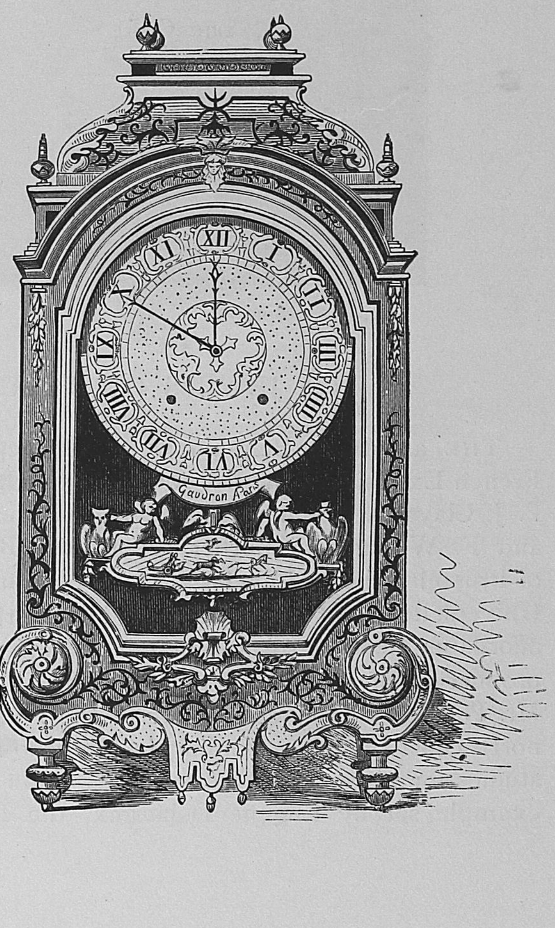
these people come from the United States. Interested by the protests of the Israelites of New York, Secretary Evarts stretches forth his official hand, and, by telegram to the American consul at Tangiers, demands an investigation of the more recent outrages, and an arrangement for protection to the sons of Israel in future.

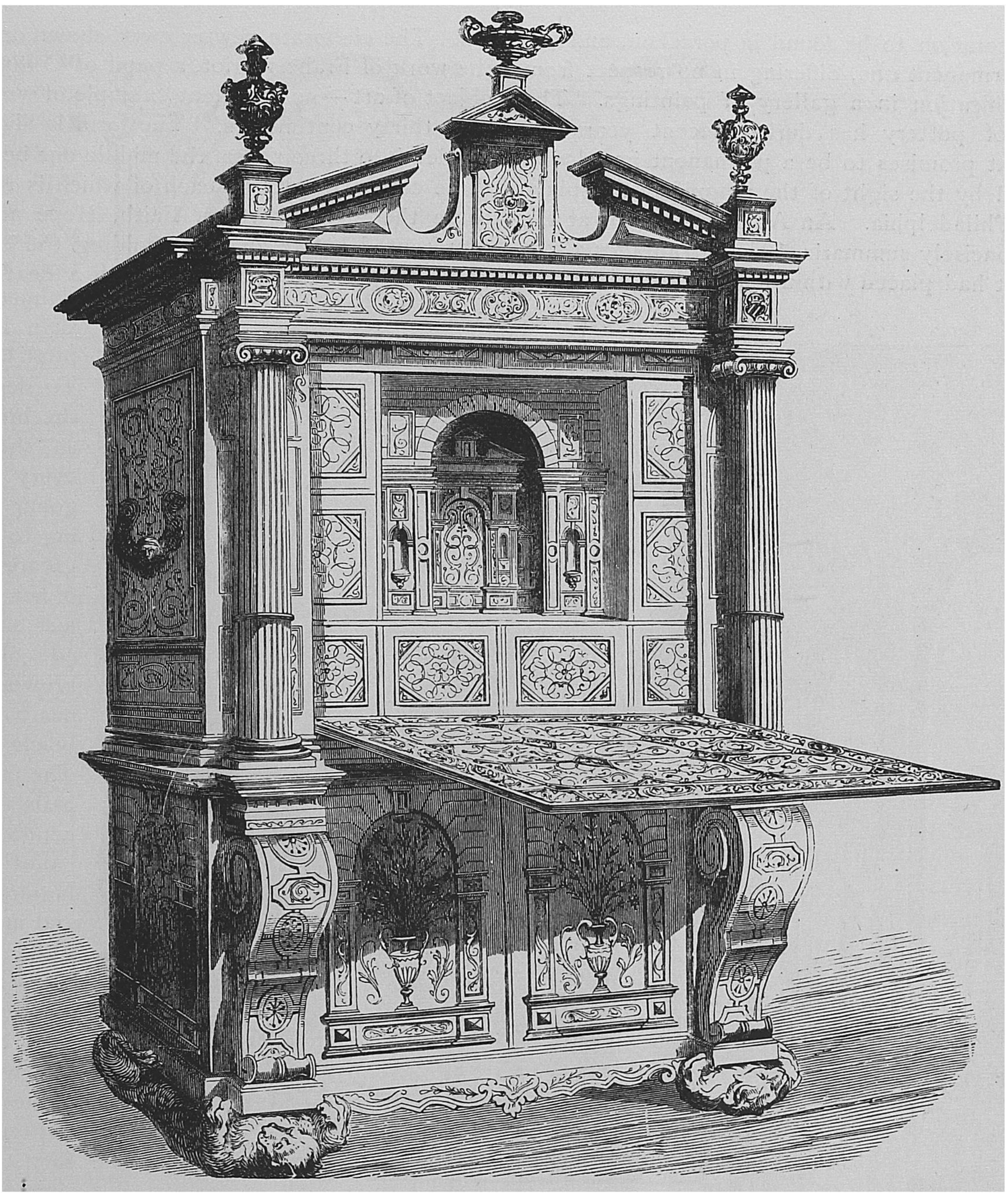
Tetuan is one of the port towns of Morocco, from which many cattle are exported for the victualing of Gibraltar. The fairest women in Morocco are admitted by all travelers to be the Jewesses, and those of Tetuan are said to be the most beautiful. The one Mr. Portaels has selected for his picture has the "complexion of jasmine, the locks of the raven, and is a perfect Rachel in loveliness." Many of these Jews are very wealthy, which is somewhat remarkable when we consider the circumstances of their social state and their precarious condition. They are extremely fond of jewelry and rich dresses, making a wonderful display of both at their weddings, and feasts of the Passover and the Tabernacles. A traveler in Morocco attended these festivals among the Jews of Tetuan, Mogador, and Tangiers. A wedding is thus described: "The bridegroom, in true oriental style, sat upon a couch of damask and gold. The bride, laden with bridal ornaments of gold and jewels, and covered with a gauze veil, was led out by the women and placed by his side. She was then left alone to sit in state as queen of the feast. Her future husband now produced, as a present for his bride, a splendid pair of jeweled ear-rings, which were held up amidst the screaming approbation of the guests. The Jewesses present were weighed down under the deadweight of a profusion of jewels and gold, tiaras of pearls, necklaces of coral and gems, armlets, wristlets and anklets of silver, gold and jet, with gold and silver braided gowns, skirts and petticoats. A group of hired flatterers kept singing her praises. 'As beautiful as the moon is Rachel!' said one. 'Fairer than the jessamine!' exclaimed another. 'Sweeter than honey in the honeycomb!' ejaculated a third. To describe the dresses of the bride would be tedious, as she was carried away every hour and redressed, going through and exhibiting to public view, with the greatest patience, the whole of her bridal wardrobe. Her face was artistically painted; cheeks vermilion; lips browned with an odoriferous composition; eyelashes blackened with antimony. The palms of the hands and nails were stained with henna or brown-red. The ladies arranged themselves in tiers, one above the other, and most gorgeous was the sight. Most of them wore tiaras all flaming with gems and jewels. They were literally covered from head to foot with gold and precious stones. As each lady has but ten fingers, it was necessary to tie some scores of rings on their hair."

Mr. Portaels confines himself to portrait and figure painting; he uses a rich and warm palette and produces striking pictures. Among his notable works are "The Female Emigrant;" "Jealousy;" "Souvenir du Moroc;" "Laure;" "La Fille de Sigre Insultée par les Passants;" and "Le Houx."

DECORATIVE ART AT PARIS.—II.

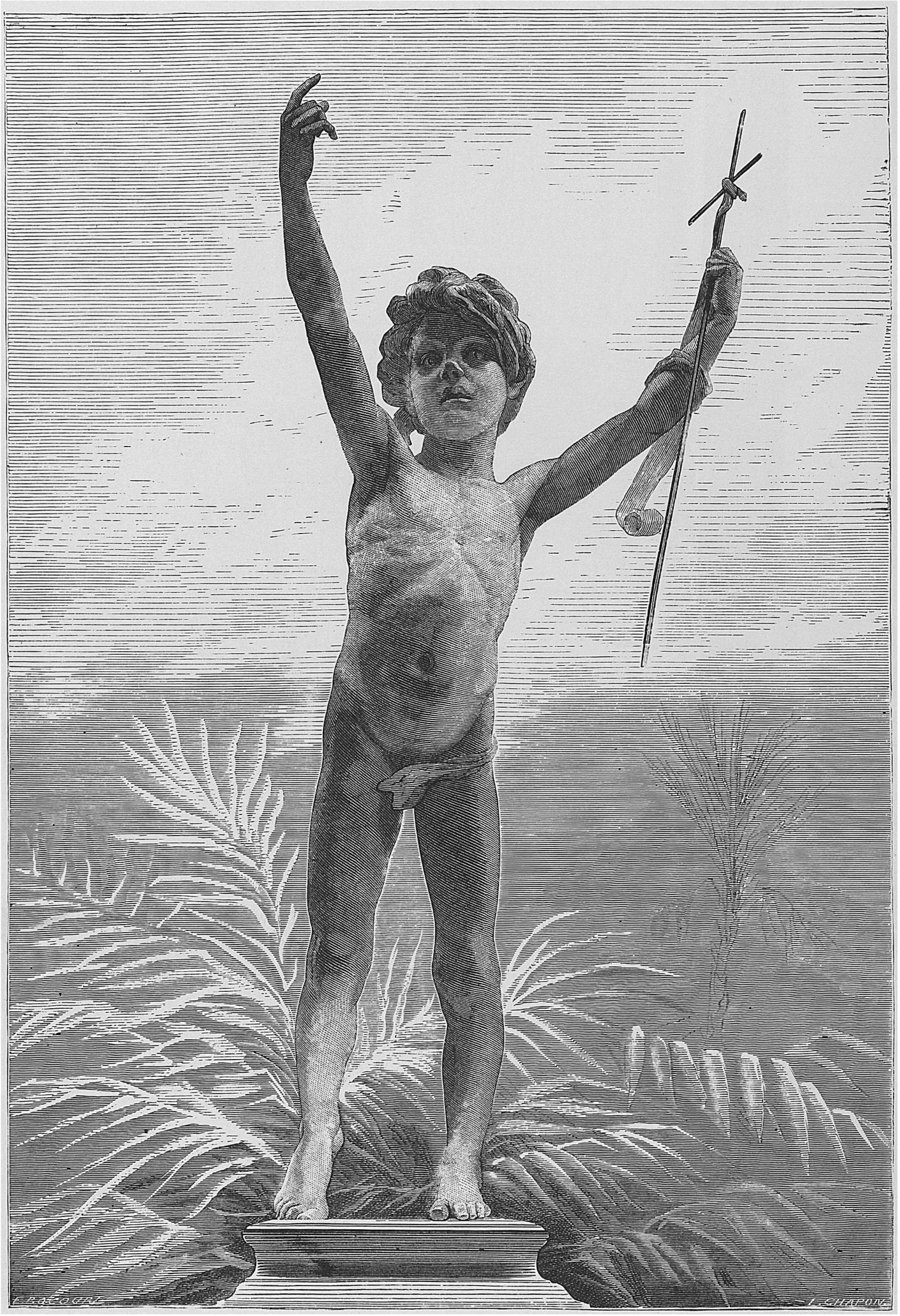
THOSE who doubted if a republic in Europe could successfully compete with a monarchy in the matter of a universal exhibition, have now to admit that the French Republic of 1878 covered itself with glory in inaugurating and carrying through to completion the most magnificent exposition of industries and fine arts the world has yet seen. The generosity of those interested in the decorative arts, having collections of antiques, fine furniture, bronzes, ceramics, glass, etc., both French and foreign, contributing to the exhibition, is beyond all praise. Says a Paris correspondent: "They freely laid open to the poorest stranger the rarest





artistic treasures of Europe. Looking at the utility of the display, it has been, firstly, the means of diffusing a knowledge of ancient art; it, secondly, has brought the only standards of comparison within the ken of a host of observers; it, thirdly, has enabled them to estimate modern work, and to study the motive of the modern workman. With such a collection in memory one can tell at once where the copyist finds his model, and never need hesitate in giving the original artist credit for his originality." With its many museums of fine arts, contained within the walls of the palace of the Louvre, and other celebrated collections, Paris at all times possesses superior attractions for cultivated people from all parts of the world. How much greater were the opportunities for art study during the summer of 1878, with the innumerable fabrications of the present time collected within the palace of the Champ de Mars; the masterpieces, and therefore immortal works of art, of all ages, crowding the historical galleries of the Trocadero Palace, and the beautiful display in the Pavilion of Paris — open to the public. The picture of the noble corridor of one of the French palaces, which appropriately serves as a head-piece to this article, was engraved by the celebrated M. Stéphane Pannemaker, a native of Brussels, and a pupil of the Royal Academy in that city, as well as of his father, M. Adolphe Pannemaker, also renowned as an artist. At the Exposition Universelle of 1878 a number of his engravings were displayed in the fine-art gallery occupied by Belgium. He is a resident of Paris, where he has a studio, and has exhibited in the Salon his engravings of M. Chaplin's "Haidée," and Mons. Dubufe's "Les Violettes." A tour through the galleries of the Trocadero constantly exposed to view many marvels of beauty and fine workmanship. In one of the eastern rooms Baron Davillier exhibited a noble Spanish-Moorish vase, of splendid design and lustre; one case was filled with ecclesiastical vessels and jewelry, while another contained a remarkable ribbed Roman bowl in blue and amber glass. Room No. 8 had a fine collection of Italian faience, enamels, Venetian glass, etc. In a case of objects formerly belonging to Prince Soltykoff, were many large majolica dishes and vases. Baron Alphonse de Rothschild also contributed from his collection of Italian faience, and eight or ten pieces of Henri II. ware. The walls of several rooms were lined with magnificent tapestries. One room was filled with Polish art works, contributed by Prince Czartoryski and the Count Dziabynski. Here were noble silver bowls set with medals, ivories and enamels, specimens of Warsaw pottery, and vases of oriental design. The art products of the sixteenth, seventeenth and eighteenth centuries were collected in Rooms No. 15 and 16. Among other things these rooms contained complete collections of the pottery of Rouen, a case or two of the ware of Nevers, and some sixteenth century oaken cabinets, admirable for their elaborate and picturesque carving. The display of ceramic art at Paris was unusually fine and interesting. For generations the people of France have delighted in the beauty

of form, color, and decoration to be found in porcelain, and the taste has become a permanent one, differing in no respect from that which seeks gratification in a gallery of paintings. The taste for collections of pottery has during recent years received a fresh and what promises to be a permanent impulse in this country, quickened by the sight of the magnificent displays made in Paris and at Philadelphia. An American visitor at the Exposition has thus concisely summarized the advantages a student of the ceramic art had placed within his reach at the great world's fair: "He had an opportunity of following the art from age to age, and from country to country, thus finding in regular sequence illustrations of the works of the potters of the world. In the Trocadero he could study the past, in the Exposition proper the present. In the former were spread before him the greatest historical works; and in the latter he could observe the accomplishments and promise of our own times." An interesting collection in the Trocadero was a case of watches and time-pieces, representing the horology of the sixteenth, seventeenth and eighteenth centuries, belonging to M. Olivier. Barbedienne, a name familiar in America, exhibited a clock of monumental proportions, in Francis I. style, with such a marvelous wealth of colonnades, niches, statues, belfries, and such a number of emblems of all conceivable kinds, that it was wearisome to study the details. This clock weighed about two thousand pounds. We have selected for illustration two handsome parlor or boudoir clocks. The first is an ormolu clock, by Gaudron of Paris, with a porcelain face, the whole handsomely decorated, and containing on the front a bass-relief emblematic of the flight of time. Ormolu is an alloy of copper and zinc, and resembles gold. It is largely employed in the manufacture of household ornaments. The second time-piece is a quaint device, a fine specimen of artistic work in the eighteenth century. It once belonged to the unfortunate Marie Antoinette, who fell a victim to the French Revolution in 1793. The fang of the serpent, emblem of eternity, is made to point out the hours and minutes upon a revolving cylinder, which turns in a highly ornate urn. The whole is mounted on marble, decorated with ormolu emblems in bass-relief. The elaborate pewter ewer, shown on the previous page, is the work of Francis Briot, a pupil of Cellini. The height of this object of art—an excellent example of work in the baser metals—is thirty centimeters. The form is slightly ovoid, and it is divided into three zones, the middle one being again divided into three compartments, in each of which is represented one of the three theological virtues, Faith, Hope and Charity. Faith is represented before an altar, holding the Scriptures in one hand and the cross in the other, with a death's head beneath her feet. Hope and Charity are represented with their usual attributes, an anchor for the first and a horn of plenty and children for the second. Working in metal includes casting, chiseling, engraving, chasing, pouncing and embossing--arts which have, in all probability, been continued without intermission from the most remote ages to the present day. The display of household furniture at Paris was very extensive. A number of rooms, by English decorators, were most elaborately fitted up. It was noticed that the lines of the best furniture were mostly straight; the forms of the cabinets were often elegant and the treatment simple. The Ionic style, as in the cabinet we have selected for illustration, is a favorite one. Instead of stern simplicity, we have in this order graceful and pleasing forms; the frieze admits of decoration, the cornice is rich and massive, and many modifications can be introduced in making a cabinet which add to the richness of the article. The impression which is made by the whole is one of purity and refinement. The device of placing this cabinet upon two boldly carved supine bears, which serve as supports, adds to the picturesque effect without at all marring the symmetry of the whole.



ST. JOHN.—AFTER LAFRANCE.

THE LAFRANCE ST. JOHN.

NEARLY four hundred works by French artists were to be seen in the department devoted to sculpture at the Paris Exposition of last summer. The number of artists thus represented was not far from two hundred. Prominent in the list is the name